



**THE STRUGGLE OF MAFIA FAMILY IN
MAINTAINING PROSPERITY IN *THE GODFATHER*
(1972)**

A THESIS

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Submitted by

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “The Struggle of Mafia Family in Maintaining Glory in *The Godfather* (1972)” by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, September 2019

Rizqi Yuliawati

MOTTO AND DEDICATION

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا . إِنَّ مَعَ الْعُسْرِ يُسْرًا

“So verily with the hardship there is relief, verily with the hardship there is relief.”

— *Q.S. Al - Insyirah (94) : 5-6*

“Never explain yourself to anyone, because the one who likes you would not need it, and the one who hates you would not believe it.”

— *Ali bin Abi Thalib*

“The reality is: sometimes you lose. And you’re never too good to lose. You’re never too big to lose. You’re never too smart to lose. It happens.”

— *Beyonce*

This thesis is proudly presented to my beloved family and friends.

Thank you for supporting me endlessly and giving me so much love.

I am forever grateful and I will treasure it all my life.

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ABSTRAK

Istilah mafia dikenal sebagai organisasi kriminal yang melakukan berbagai aktivitas ilegal untuk meraih tujuan tertentu. Mafia berasal dari Italia dan banyak tersebar di Amerika Serikat. Mereka, seperti layaknya para imigran lain, datang ke Amerika dengan harapan akan mendapatkan kehidupan yang lebih baik. Tidak hanya ada dalam kehidupan nyata, mafia juga sering diangkat menjadi cerita dalam film. Dalam skripsi ini, penulis menganalisis film *The Godfather* (1972) karya Francis Ford Coppola sebagai bahan kajian yang membahas tentang perjuangan keluarga Vito Corleone, seorang Italia-Amerika yang dikenal juga sebagai keluarga mafia paling berpengaruh di New York dalam usahanya mempertahankan kejayaannya. Penulis menggunakan metode studi pustaka dengan mengumpulkan data baik dari buku maupun referensi lain di internet yang relevan dengan topik yang dibahas. Adapun tujuan dari penulisan skripsi ini adalah untuk mendeskripsikan unsur intrinsik dan ekstrinsik dalam film *The Godfather* dan menjelaskan faktor-faktor yang memengaruhi keluarga Vito Corleone dalam mempertahankan kejayaannya. Agar dapat mengkajinya dengan baik, penulis menggunakan teori Max Weber tentang kelas sosial. Dengan penerapan teori tersebut dalam skripsi ini, dapat disimpulkan bahwa faktor-faktor yang memengaruhi keluarga Vito Corleone dalam mempertahankan kejayaannya adalah kekuasaan, kehormatan sosial, peluang hidup, tatanan sosial, dan situasi kelas.

Kata kunci: *mafia, The Godfather, kelas sosial*

CHAPTER I

INTRODUCTION

1. 1 Background of the Study

Movie is a form of art appreciation. It becomes media to convey the information to society or simply to entertain people. Not only is movie a good way to convey some noble values, but it also sometimes presents negative side. In less direct way, without people's knowing, movie has the power to influence people's mindset, lifestyle, and behavior. Same goes with American movies. For example, even though American movies often promote themes like heroism, individualism, equality, dreams, etc. they may as well introduce us to negative cases such as hedonism on *The Confession of Shopaholic* (2009), free sex on *American Pie* (1999 and 2001), violence on *Cannibal Holocaust* (1980), and many others.

Talking about American movies, there are a lot that have become blockbuster throughout its history. One of them is *The Godfather* (1972), which is widely regarded as one of the greatest movies of all time. Based on bestseller novel by Mario Puzo, it reincarnates to be blockbuster directed by Francis Ford Coppola. Just as the novel, *The Godfather* movie also hit the top by sweeping off the movie charts and ranked in the highest place. No wonder if this movie is believed to be one of the most popular movies of all time.

Having the great success on the first movie, they went with the second sequel a year later and the third sequel in 1990 all of which got the same remarkable ratings. *The Godfather* is a movie which portrays the life of mafia both in good and bad ways. It makes the audience's heart flutters with the value of family and friendship, and it is very easy to find the symbols of honor, pride, loyalty yet it is terrifying enough to show the audience the terror of murder, violence and crimes.

The story of movie revolves around a character named Vito Corleone, usually called Don Corleone, an Italian American who has now become head of the most powerful mafia family in New York area. Despite the fact that he is a mafia boss, he is characterized as a warm, kind, reasonable, loving man and father. Further, Puzo (1969) described Don Corleone as someone to whom everybody came for help and he never in a time disappointed them. He did not like giving false hope to anyone that he was not capable of doing his things. Don Corleone just did not care whether or not ones who asked for his help were his friend, nor did they even have nothing to repay him. He was willing to help them only in one condition; they proclaim their friendship. If that one thing was fulfilled, then nothing would stop Don Corleone from doing his best in respect of his friends to solve their problems. He would take their problems as if it was his and he would not let anything come in his way in protecting them.

The mafia story does not only exist in movie but also in reality. The first comprehensive study of mafia was done by Leopoldo Franchetti in 1876. They described it as an extralegal social system, namely, a specific and socially

accepted way of exercising violence to solve conflicts. The depiction of mafia organizations as criminal associations can also be found in the Italian penal code which describes the mafia as a specific type of criminal organization and lists the main features of mafia groups (Franchetti, 2012:22). Italian mafias have been described as “multifunctional organizations” involved in a plurality of illegal activities and aiming at pursuing a plurality of goals, including the exercise of political power over a specific territory (Paoli, 2003:274). The ultimate point of the mafia is making money. Mafia families use various activities to accomplish this. They make money by participating in any activity that is illegal since illegal goods are expensive, untaxed and unregulated.

As mafias in America are Italian immigrants, they have a wishful thinking about achieving a better life. “Life, liberty, and the pursuit of happiness,” as stated in the United States Declaration of Independence, are merely life goals for all Americans regardless their origins and conditions. America promises its people freedom, opportunities, equality, prosperity, etc. through sacrifice, risk-taking, and hard-working. Therefore, mafia families as in *The Godfather* compete to enrich themselves through their businesses.

The struggle values depicted in *The Godfather* seems interesting for the writer to discuss furthermore. In hereinafter chapters, the writer will explain about factors that influence Vito Corleone family, as mafia family, to maintain their prosperity. This is what underlies the writer’s choosing “The Struggle of Mafia Family in Maintaining Prosperity in *The Godfather* (1972)” as the title of this thesis.

1. 2 Purposes of the Study

The writing has some purposes as follows:

- a. Describing the intrinsic and extrinsic aspects of *The Godfather* movie.
- b. Explaining factors influencing Vito Corleone family to maintain their prosperity.

1. 3 Scope of the study

There are two elements that will be embodied in this study; intrinsic and extrinsic elements. The intrinsic elements cover narrative elements, which are theme, plot, character, and setting; and cinematographic elements that include camera distance (shot) and *mise-en-scene*. Meanwhile, in the extrinsic aspect the writer will give explanation about theory of social class by Max Weber that is written in Gerth and Mills's book titled *From Max Weber: Essays in Sociology*.

1. 4 Method of the Study

Method of the study encompasses the way the writer collecting data that related to the topic. This thesis is using two methods, namely method of research and method of approach.

1. 4. 1. Method of Research

This study is a library research. The object of this study is a movie entitled *The Godfather* which is directed by Francis Ford Coppola. The main data and supporting data were collected from books, *e-books*, and internet sources. The

main source of study is the movie itself, while the secondary source contains theories and information which are related to the object analysis.

1. 4. 2. Method of Approach

The writer decides to use exponential approach which will look into the intrinsic element. Intrinsic element that will be discussed here contains narrative element and cinematographic element. As for the extrinsic element, the writer is using theory of social class by Max Weber.

1. 5 Organization of the Writing

Chapter I : INTRODUCTION

The first chapter contains a short introduction of the topic that will be discussed in this thesis along with the reason the writer chooses title. Chapter I covers background of the study, scope of the study, aims of the study, methods and organization of the study.

Chapter II : SUMMARY OF *THE GODFATHER* MOVIE

It contains summary of the movie used for the study. This summary will ease those who have not watched the movie in order to get better understanding of the story.

Chapter III : THEORETICAL FRAMEWORK

This chapter deals with the theories supporting the discussion of the topic; they are intrinsic and extrinsic element. Intrinsic element is divided into narrative elements such as theme, plot, character, setting and cinematographic elements that cover camera distance (shot) and *mise-en-scene*. While, extrinsic element explains about theory of social class.

Chapter IV : THE STRUGGLE OF MAFIA FAMILY PURSUING AMERICAN DREAM IN *THE GODFATHER*

This chapter contains the analysis of intrinsic and extrinsic aspects of *The Godfather* movie based on theory mentioned in chapter III.

Chapter V : CONCLUSION

It summarizes everything that has been mentioned in the previous chapters about the topic analysis of this study.

Bibliography

CHAPTER II

SYNOPSIS OF *THE GODFATHER* MOVIE

The story began with someone who was saying “I believe in America”. He was Bonasera, an undertaker who wanted to revenge the boys who had violated his daughter sexually. Before him was a man who behaved coolly to whom everyone called “The Godfather”, Don Vito Corleone. Don Corleone was accompanied by his oldest son, Sonny, and his adopted son who was also a family lawyer, Tom Hagen in an office inside the house while in the outside a wedding party of Don Corleone’s daughter was still going on and it was very festive. There was not only Bonasera who came for a help, but there were also Nazorine and Johnny Fontane with different reasons. Nazorine hoped that his son-in-law-to be would not be sent back to Italy by American army, yet Johnny Fontane told his Godfather that he wanted to get a part in a big picture of Hollywood. Other than those two, there was Luca Brasi who came only to thank the Godfather for having invited him to the party. After all, Don Corleone assigned his subordinates a task to solve his friends’ problems; Tom Hagen went to Los Angeles to make Jack Woltz, a Hollywood producer, “an offer he can’t refuse”. After rejecting Tom’s request, he woke up in a blood-stained bed with a head of his beloved horse.

Back in New York, Tom Hagen, Don Corleone and Sonny were discussing the matter of business deals. The other mafia family, Solozzo, offered Corleone family to join in his drug business together with Barzini and Tattaglia families. While Tom and Sonny fully rooted for this business as it could guarantee their

future, Don Corleone had something in mind and could not hide his disapprobation of the idea for drug trafficking. When Solozzo came to talk about it directly, Don Corleone could not help but refused his favor. Being curious about Solozzo, Don Corleone sent his right-hand man, Luca Brasi, to find out what Solozzo got under fingernails but unfortunately he was murdered in the mission. Solozzo then approached Tom Hagen and detained him in a place to make him persuade the family about the drug business. At that moment, Don Corleone suddenly got shot by two men while shopping at a fruit market. He was not dead but severely injured. As a result, Sonny temporarily took over the family business.

When Don Corleone was hospitalized, his youngest son who was a World War II hero that swore never going to be involved in family business, Michael, came to visit and found out that nobody was guarding his father then he hid Don Corleone in a room. He smelled something fishy and stood in front of hospital to watch over the assassins. A police captain, McCluskey, then came and was asked by Michael where the guards who should be on standby are. Michael got no appropriate answer but some punches from Captain McCluskey who he found out later that McCluskey was a confederate of Solozzo's. Days later, Solozzo invited Corleone family to set a meeting for negotiation, Michael agreed to go. Solozzo with Captain McCluskey picked Michael up and went to a quiet Italian restaurant. Michael, who had received advices and a gun from the members of the family, killed both of them there. He then fled to Sicily, Vito Corleone's hometown. After his moving, he fell in love with Apollonia, a Sicilian beauty, and he then married

her. However, their marriage did not last long because she was killed by a car bomb that intended for Michael.

Back in New York, Sonny got in trouble after receiving a call from his sister, Connie, who had been beaten by her husband, Carlo. Sonny lost his temper and went to their house to beat Carlo but he was shot down by gunmen at a tollbooth and he fell dead. As situation getting out of control, Don Corleone assembled a meeting with the big mafia families in America. He was willing to forgo his vengeance for Sonny's murder if only Michael could get back from Italy unharmed. A year after being home, Michael married Kay Adams.

With the absence of Sonny and the bad condition of Don Corleone, Michael had no choice but to be a head of the family. He planned to move the family business to Las Vegas with casino, as a result of the decrease of Corleone's power in New York. He also made some changes, including demotion of Tom Hagen from the position of *consigliere* and made Don Corleone to be primary advisor. Not long after that, Don Corleone passed away while playing with his grandson in a backyard. Michael started to wrap up the business in New York by sending hit men to the mafia members such as Barzini, Tattaglia, etc. As a result of those killings, he became the undisputed mafia boss in New York. Lastly, he also arranged killing for Tessio, family betrayer, and his brother-in-law, Carlo, for letting their enemy to kill Sonny. The movie ended with a scene when Kay forced Michael to answer whether or not he killed Sonny but then he said "No" and retreated to his office, closing the door to do another business.

CHAPTER III

THEORETICAL FRAMEWORK

3.1 Intrinsic Aspects

Intrinsic aspect is what builds the work itself. In movie, intrinsic aspect is every thing that makes a movie appropriate to watch and organized to understand. With such good intrinsic aspect, we are likely easy to distinct one element and another. Movie is composed by narrative elements and also cinematographic elements. These two elements interact each other and continuous with one another to form a movie.

3.1.1 Narrative Aspect

Despite many elements are included in narrative aspect, the writer will only discuss four elements; theme, plot, character and setting.

3.1.1.1 Theme

A theme can be a symbol of a literary work. Either it is movie, drama, or even poetry, a theme should give interpretation of the whole story the creator tries to carry out. The development of story must not cross the theme line. As it is not an easy task to find out the theme of a movie, in this case, watching it from the start until the end can help the audience to understand the story as a whole and determine the theme of the movie. Stanton (2007:7) argues that theme is a story of

life in general context and it explains in detail about the unity and harmony of the story. Themes cannot be concluded only by certain parts of the story. The most effective way to identify the theme of a work is to observe carefully any conflict that exists in it. The existence of theme is intended to give an illustration and clear picture in audience's mind so that they can easily remember the story line. Just like writing an essay, setting a theme is the first thing to do before starting to work since theme is a representation of the whole story.

3.1.1.2 Plot

Plot is the compilation of a series of incidents (Stanton, 2007: 26). Stories are made up mostly of action or incidents that follow each other sequentially. Furthermore, Richard Gill adds by stating that in order for the audience learns of them, incidents must be sorted orderly (1995:165). Accordingly, Gill concludes that plot is the incidents happened in a certain system from which audiences may get the literary meaning and their emotion and thoughts can be getting influenced.

Plot deals with certain event affecting another event and later that event will be affecting for the entire story. The clearer a plot is, the more a plot helps the audience in understanding the story. Plot is split into three types. First is forward plot which events are orderly taken place, from the beginning to the end. Second is flash back plot which is the reverse of forward plot. In flashback plot, events are arranged from the end back to the beginning. The last is jumping plot which is a retold story that some time within the story is cut and then revealed back to the event that was happening.

3.1.1.3 Character

According to Jerome Beaty (2002: 102) character is someone who acts, appears, or is referred to as playing a part in a literary work. Character is one of the interesting parts since it can be the transmitter of message, moral value, or any other things the director wants to portray in his work and share it to the audience. The audience can learn about every individual character either from the character's words and actions itself, or from the other characters say about and the way they act towards him/her. Characters in stories can be differentiated into several kinds based on point of view. If it is based on the function and frequency of the appearing, character can be divided into two parts: major character and minor character. Stanton (2007: 33) explains that major character is the character associated with all the events that take place in the story. Typically, these events lead to a change in the characters. Meanwhile, minor characters are supporting characters surrounding the major characters. They may be not as influential as major character, but they help major character to develop the story line.

3.1.1.4 Setting

The setting of the story can explain the curiosity of the audience of the location film takes place, the background of the story, the particular time, even its historical era and political situation. From setting, the audience knows that it will affect what characters do in the story.

Hamalian and Robert in *The Shape of Nation: British and American Short Stories* (1967:59) stated that setting is not only talking about certain time or place.

More than that, setting embodies people's thought, reaction, behavior, prejudice, feeling, and even their lifestyle with all of aspects that influence them direct or indirectly.

Setting is a combination of aspects such as plot, theme, character, etc in a story. The existence of setting is very important since it can revive audience's imagination. The elements of setting can be differentiated into three elements: setting of place, setting of time, and social setting. Even though each of these elements covers different situations but actually they are close and influence each other. Setting of place refers to physical surrounding or particular locations of events. Moreover, setting of time tells us when the events take place; hour, year, century, etc. While, social setting gives the information about society and certain culture that gives influence to the story.

3.1.2 Cinematographic Aspect

Cinematographic aspect deals with the techniques that filmmakers do to the camera and film. Unlike the narrative element that is all around and about the story construction of the movie, cinematic element is possessed by movie makers themselves and the final product of it becomes the ready-to-watch movie.

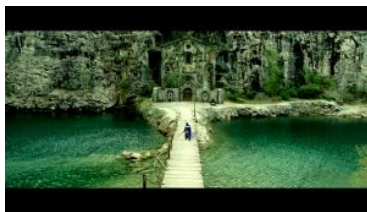
In order to analyze the movie cinematographically, the writer only discusses two aspects of it; camera distance (shot) and *mise-en-scene*.

3.1.2.1 Camera Distance (Shot)

Camera distance refers to the distance between the camera and the object in the frame. Object in a film is commonly a person, so that the distance is technically measured in the scale of a person's gesture. How it will be framed is one of decisions a director should make when designing a shot depending on what impression the director is trying to convey. The main choices usually are close-up, medium shot, and long shot.

a. Extra Long Shot

This shows the landscape of the movie or a barely visible character in the distance of the background (Bordwell and Thompson, 2008:191).



Picture 1. Extra Long Shot

(<https://wilmaoombash.wordpress.com/2012/02/02/camera-framing-shot-lengths/>)

b. Long Shot

This shows the whole person and other characters but the background dominates the shot.



Picture 2. Long Shot

(<https://wilmaoombash.wordpress.com/2012/02/02/camera-framingshot-lengths/>)

c. Medium Long Shot

Shot which shows the whole body of person with some of the background.



Picture 3. Medium Long Shot

(<http://portals.studentnet.edu.au/literacy/Minisites/SCEGGSDarlinghurstrevised/vliteracy/mls.htm>)

d. Medium Shot

Medium shot frames half of the body from the waist up. Gestures and expressions are starting to be more visible. (Bordwell and Thompson, 2008:191).



Picture 4. Medium Shot

(<http://portals.studentnet.edu.au/literacy/Minisites/SCEGGSDarlinghurstrevised/vliteracy/ms.htm>)

e. Medium Close-Up

This shot points the upper half of the body starting from the chest.



Picture 5. Medium Close-Up

(<http://portals.studentnet.edu.au/literacy/Minisites/SCEGGSDarlinghurstrevised/vliteracy/mcu.htm>)

f. Close-Up

It takes a shot of a person's head from above the head to the upper chest.

Head, hands, and or small object can be shown in the close-up shot. This defines facial expression, the gesture details, or a significant object (Bordwell and Thompson, 2008:191).



Picture 6. Close-Up

(<http://portals.studentnet.edu.au/literacy/Minisites/SCEGGSDarlinghurstrevised/vliteracy/cu.htm>)

g. Extreme Close-Up

Every detail of an object or a person's physical characteristics will be shown very clearly with this extreme close-up shot.



Picture 7. Extreme Close-Up

(<http://portals.studentnet.edu.au/literacy/Minisites/SCEGGSDarlinghurstrevised/vliteracy/ecu.htm>)

3.1.2.2 *Mise-En-Scene*

Mise en scene is a French word, pronounced meez-ahn-sen, that has meaning “putting into the scene”, and it was first applied to the practice of directing plays (Bordwell and Thompson, 2008:112). It refers to cinematic process in a production set. It includes directing players, setting camera positions, selecting lenses, etc. *Mise-en-scene* aims all the objects and characters in a particular frame. David A. Cook in his book, *A History of Narrative Film* (2003) explains if it is on the screen and if it is a physical object recorded by the camera, then it is part of the *mise-en-scene*.

3.2 Extrinsic Aspects

In general, unlike intrinsic element, It was not about the material but the facts and information that support and surround the story. By looking into

extrinsic aspect, the writer can find the way to analyze the literary works by applying the appropriate theory to the main subjects that are supposed to be discussed in this paper thoroughly. In this extrinsic element, the writer is using theory of social class by Max Weber to get a better approach towards the topic the writer discusses.

3.2.1 History of Italian Immigrants in The United States

From 1890 onward was the third and largest wave of immigration from Europe to the United States, which is widely known as “New Immigration”, consisting of Slavs, Jews, and Italians. By the 1900s, more Italian families were coming to the United States to stay. They gathered in neighborhoods in cities such as New York and Chicago. The area in each city where they settled was later called Little Italy (Bryan, 1958:14). Mostly immigrants are artisans and peasants who came from the *Mezzogiorno*, Southern Italy. 4/5 out of 5 million immigrants in between 1876-1930 came from some regions of South Italy, such as Calabria, Campania, Abruzzi, Molise and Sicily.

Table 1. Italian immigration to the United States by years

Year	Number	Year	Number	Year	Number	Year	Number	Year	Number	Year	Number
1820	30	1845	137	1870	2,891	1895	35,427	1920	95,145	1945	213
1821	63	1846	151	1871	2,816	1896	68,060	1921	222,260	1946	2,636
1822	35	1847	164	1872	4,190	1897	59,431	1922	40,319	1947	13,866
1823	33	1848	241	1873	8,757	1898	58,613	1923	46,674	1948	16,075
1824	45	1849	209	1874	7,666	1899	77,419	1924	56,246	1949	11,695
1825	75	1850	431	1875	3,631	1900	100,135	1925	6,203	1950	12,454
1826	57	1851	447	1876	3,015	1901	135,996	1926	8,253	1951	8,958
1827	35	1852	351	1877	3,195	1902	178,375	1927	17,297	1952	11,342
1828	34	1853	555	1878	4,344	1903	230,622	1928	17,728	1953	8,434
1829	23	1854	1,263	1879	5,791	1904	193,296	1929	18,008	1954	13,145
1830	9	1855	1,052	1880	12,354	1905	221,479	1930	22,327	1955	30,272
1831	28	1856	1,365	1881	15,401	1906	273,120	1931	13,399	1956	40,430
1832	3	1857	1,007	1882	32,159	1907	285,731	1932	6,662	1957	19,624
1833	1,699	1858	1,240	1883	31,792	1908	128,503	1933	3,477	1958	23,115
1834	105	1859	932	1884	16,510	1909	183,218	1934	4,374	1959	16,804
1835	60	1860	1,019	1885	13,642	1910	215,537	1935	6,566	1960	13,369
1836	115	1861	811	1886	21,315	1911	182,882	1936	6,774	1961	18,956
1837	36	1862	566	1887	47,622	1912	157,134	1937	7,192	1962	20,119
1838	86	1863	547	1888	51,558	1913	265,542	1938	7,712	1963	16,175
1839	84	1864	600	1889	25,307	1914	283,738	1939	6,570	1964	12,769
1840	37	1865	924	1890	52,003	1915	49,688	1940	5,302	1965	10,874
1841	179	1866	1,382	1891	76,055	1916	33,665	1941	450	1966	26,449
1842	100	1867	1,624	1892	61,631	1917	34,596	1942	103	1967	28,487
1843	117	1868	891	1893	72,145	1918	5,250	1943	49	1968	25,882
1844	141	1869	1,489	1894	42,977	1919	1,884	1944	120	1969	27,033

Source: U. S. Department of Commerce, Bureau of the Census, *A Statistical Abstract Supplement, Historical Statistics of the U. S. Colonial Times to 1957*, 56-57, and U. S. Department of Commerce, Bureau of the Census, *Statistical Abstract of the U.S. 1961* (84th annual ed.), 100 and U. S. Department of Justice, Immigration and Naturalization Service, *Annual Report of the Immigration and Naturalization Service 1962*, 44; 1966, p. 57; 1969, p. 63.

Source:

<https://www.mtholyoke.edu/~molna22a/classweb/politics/Italianhistory.html>

Perhaps the hardest part of American life for Italian immigrants was making a living. Most came to America with hardly any money. They had little education and spoke no English. Most of them had farmed small plots of land in Italy. They had no experience for the jobs they found in the United States.

The Italian-American men worked in construction or as street cleaners in cities while the women often worked in a garment industry for making clothes. Some of the initial Italian immigrants went to Minnesota and Idaho to work in mining. They did whatever it took to get a job they could do.

Not all parts of Italian-American life were so bright. In fact, Italians often faced discrimination in America. The large number of Italians who immigrated to the United States shocked long-time residents. They feared that cities would be swamped with immigrants. Some thought the newcomers had strange, old-world ways.

In addition, most Italian immigrants were Roman Catholic. This made it harder for them to fit in with their neighbors, who were often Protestant. Many Americans also worried that Italians were socialists. That's because there was an important Socialist party in Italy. For these reasons, many Italians had a hard time living outside of the Little Italy neighborhoods. They were kept out of better jobs and out of public office for many years.

Italian Americans faced new worries during World War II. In the war, Italy fought against the United States. Some people thought Italian Americans might be loyal to Italy rather than to America. But, more than 500,000 Italian Americans fought in the U.S. armed forces during World War II. They helped change people's minds about the loyalties of Italian immigrants.

Italian Americans also struggled with stereotypes in their new home. In Italy, especially Sicily, there was an organized group of criminals called the Mafia. Some Italians recreated the Mafia in the United States. Some people started to think all Italian Americans were involved in crime, though most followed the law. Italian Americans face this stereotype even today (Bryan, 1958:16).

Italian Americans worked hard to overcome all these barriers. They organized unions to gain better treatment at work. The second generation of Italian Americans had an easier time being elected as mayors, city council members, and governors. Italian-American business owners prospered, and conditions for the average worker improved.

As the experiences of Italian Americans began to change, so did America. The Little Italy areas in the United States are still homes of Italian culture. However, most Italian Americans no longer live in isolated areas of cities. Italian Americans have found a place in every part of American society.

3.2.2 Economically Determined Power and the Social Order

According to Max Weber in Gerth and Mills' *From Max Weber: Essays in Sociology* (1946), the existence of law is caused by the possibility of a command that will be established by a certain personnel of men who will take physical and, or psychical force in order to gain a suitability with the command, or to result in sanctions when violated. The distribution of power, economic or else, can be directly influenced by the arrangement of every legal order in each one of communities. This prevails not only with the state orders but also all legal orders. Weber (1946) stated that within power there is an ability to impose the will on others even though, in fact, it gets opposition or the others are refusing. Moreover, power is an opportunity to realize someone's will towards others in the form of coercion regardless of what the basis is. In other words, power according to Weber, is an opportunity to dominate others (Gerth and Mills, 1946:180).

Economic power is not necessarily similar with other power. People who are searching for power are not necessarily because they want to be rich. People seek for power even if they do not seek for economic returns. Power, including economic power, may be judged for the sake of itself. People search for power out of honor. However, not all power requires social honor as Weber gives example of a typical American boss who let go of his social honor consciously. As it is mere economic power, it does not mean that naked money power becomes the basis of social honor. Power and honor require a guarantee from legal order as legal order is an important additional factor to expand power and honor even though it is not always secured. Often political or economic power is concerned with the need for social honor or prestige as its basis (Gerth and Mills, 1946:180-181).

Weber sees the distribution pattern of social honor within a community involved in this distribution as 'social order'. Literally, the social order is closely related to the legal order just the way how economic order is. Nevertheless, social order and economic order are not even equal. On one hand, economic order is about the distribution and utilization of economic goods and services. While on the other hand, the way economic order goes may cause the sustainability of social order in a higher level (Gerth and Mills, 1946:181).

3.2.3 Determination of Class-Situation by Market-Situation

Starting with the class, Weber is loyal to the orientation of his actions by stating that a class is not a community. More precisely, a class is a group of

people, who may and sometimes often, act based on the situation they experienced together. Weber argued that 'class situation' exists when these three conditions are fulfilled. First, a number of people have typical specific causal component of their life chances. Second, that component is portrayed exclusively by economic interests for the ownership of goods and income opportunities. Third, is portrayed under the conditions of commodity or labor markets. From these points, Weber defined class situation as the relationship between a person or a number of people and certain market which earnestly influences those people's lives. The concept of 'class' is referring to each group of people who is found in the same class situation. In other words, a class is a group of people with similar market or economic situation (Gerth and Mills, 1946:181).

Weber saw that class is closely related to someone's life chance. Weber defined life chance as their opportunities to provide themselves with material goods, positive living conditions, and favorable life experiences. People who are in higher social class have better life chances and they also can get bigger access, and otherwise. Weber's focus of attention on seeing life chances is on how much opportunity individuals can get to achieve life goals, improve their quality of life, and be involved in many activities by taking into account their socio-economic status in the social hierarchy. If individuals are in the same situation, they will have their life chance is determined more or less in common by some factors that strongly affect that (Gerth and Mills, 1946:181).

A specific life chance is born when material properties are distributed among variety of people and meeting at the market for exchange plan. In this way

of distribution, only those who own properties may participate and compete for highly valued goods, while those who are non-owners are exempted. Weber argues that owners have more advantages and are in a better position to benefit from what they have than are non-owners because owners can use their economic resources to improve their economic situation, whereas non-owners only have their labor (services to provide). One thing to point out is that Weber did not limit the description to property in the means of production only, but it could also be in the area of distribution. In many ways, the ownership of individuals' access to resources, both tangible and intangible, may bring the strong impact in life chance. Therefore, the basic distinction is between having property and not having it (Gerth and Mills, 1946:181-182).

The presence or absence of someone's ownership (property in the form of goods and services) differ that person from those who have no property. Weber also points out that goods and service can be exchanged, and someone's opportunity in the process of exchanging economic ownership in the market determines one's class. Hence, it can be said that 'class situation' is no other than 'market situation'. Opportunity in this context is a portrayal of the reasonable set individuals face, the trade-offs they deal with in deciding what to do to improve their economic situation. According to Weber, such opportunities are caused by the quality and quantity of what they have to exchange (Gerth and Mills, 1946:182).

Further, within the 'property' and 'lack of property' categories themselves, there are distinctions on class situations; according to the kind of property that is

beneficial for exchange, and according to the kind of services offered in the market. Possession of domestic constructions; productive manufactures; repositories; outlets; agricultural lands; quarries; livestock; slaves; disposition over some handy equipments of production, or assets of all sorts especially money or things that are worth for money returns and easily exchanged at any time; disposition over one's own work or others' work –all of these contrast mark off the class situations of the propertied individuals (Gerth and Mills, 1946:182).

In the end, Weber noted that slaves are not a class simply because they are not in a position where they can sell anything in a market. They only have their labor, but they sell it to their owners. Meanwhile, the slave owners could form a class as they treat the slaves as property so they have class situation with respect to the market (Gerth and Mills, 1946:183).

CHAPTER IV
THE STRUGGLE OF MAFIA FAMILY IN MAINTAINING PROSPERITY
IN *THE GODFATHER* (1972)

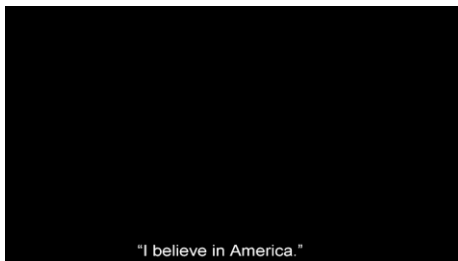
4.1 Intrinsic Aspects

4.1.1 Theme

This movie is about the life of mafia family with all of their problems and “dirty” business. Having movie genre like this, especially in Hollywood, was so popular and interesting back then since the story line includes action, suspense, drama, violence, and intrigue. Moreover, the mafia families in real life also exist in that era. The movies which contain mafia features are easily recognized since they have the common characteristics, such as the existence of brutal gangster hero with loyal or over-ambitious henchmen, respectable mothers and sisters upholding traditional values, pistols possession, sequences of violent actions, conflict between criminals, leadership struggles, and also gang warfare against rival mobs. As the result, *The Godfather* has almost every aspect of characters of mafia movie.

The theme of this movie can already be figured out from the opening scene where an undertaker named Amerigo Bonasera is trying to seek justice from Vito Corleone over the attempted sexual assault against his daughter by her lover and her lover’s friend. He said “I believe in America”, “America has made my fortune”, and “...like a good American” which show us how he is proud to be American and lives in American way. Bonasera and Don Vito are both living a

good life in America despite the fact that they are not native Americans. Don Vito not only has a stake in hotel, casino, and olive oil importation, but also has several political connections in the government thanks to American Dream. Throughout the story line, the movie portrays Corleone family and other Italian Americans try to live American life and struggle to seek for life chances. That is what the American Dream is all about. People pursue it in whichever way they can, in any way possible, and in whatever abilities and resources they have.



Picture 8. The opening scene
(00:01:17)



Picture 9. Bonasera's dialogue 1
(00:01:21)



Picture 10. Bonasera's dialogue 2
(00:01:24)



Picture 11. Bonasera's dialogue 3
(00:03:00)

4.1.2 Plot

The plot of the story is going forward and the events happen chronologically. The problem faced and the issues that are in the film are continuously shown from scene to scene. There is no flashback scene in the story line from the beginning throughout the ending. Now the writer will explain which

part in the movie that considered as introduction, the rise of conflict, and the highlight or climax scene.

The introduction point is shown by the scene of Amerigo Bonasera and Vito Corleone sit and talk intimately. That is when Bonasera asks for Vito's help to seek vengeance against two American boys who assaulted his daughter sexually. That scene gives information to the viewers what man Vito Corleone is like. After receiving Bonasera, there are still more men lining up to meet with him. He is surely someone to whom people come for a help.

After that, here comes the beginning of conflict in the movie. It starts when Solozzo comes to Vito Corleone to offer him drugs business while the real intention is asking for legal protection which Vito owns in his hands. Not wanting to ruin his family's future, Vito refuses Solozzo's request. As a result of this, Solozzo sends two men to shoot Vito Corleone while he is doing some shopping in a fruit market.

After showing the viewers with some intrigue stories and the fall and rise of the Corleone family, the highlight or in other words, climax, comes at last. It is when Michael Corleone as successor of his father, Vito Corleone, revenges for his brother's murder by delegating his top men to gun his rivals such as Don Tattaglia and Don Barzini.

4.1.3 Character

4.1.3.1 Major Characters

4.1.3.1.1 Vito Corleone

He is considered as major character of this movie since he appears in most scenes and dominates the story line despite his death towards the end of movie. Watching this movie, the audience can never doubt The Godfather as his title. He is portrayed as a kind and warm hearted man who puts family in the first place, never looks down on people no matter they are poor or rich, reasonable, loyal, honorable, respectful yet powerful man. As the result of his hard work throughout the years, he has control to the state's judges and politicians that often help him maintain his businesses.

4.1.3.1.2 Michael Corleone

Beside Vito Corleone, the story also revolves around The Godfather's son, Michael, who previously joined army while World War II and also known as a good college boy, then ends up being the successor of his father's career as the Don. He is a free thinker, rationalist, and firm. Of all the Corleone's brothers, he is indeed the one who potentially plays "the Godfather" role and protects his beloved people.

4.1.3.2 Minor Character

4.1.3.2.1 Santino Corleone

He is the oldest son of Vito Corleone and initially potential to inherit the family business but getting killed brutally by the Barzini family. He is responsible, dutiful, but a stubborn, hot-headed and fiery character that he almost never does actions without violence.

4.1.3.2.2 Fredo Corleone

He is the weakest of the Corleone's brothers and does not appear much in the film.

4.1.3.2.3 Connie Corleone

She is the only daughter in Corleone's family. She is married to Carlo but ends up being a widow as Carlo is killed after caught for his betrayal of the family. She plays no critical role.

4.1.3.2.4 Carmella Corleone

She is Vito Corleone's wife, a woman who never interferes her husband's business and only cares for the family and household living.

4.1.3.2.5 Tom Hagen

He is Corleone family's lawyer. He is also considered and treated like a real son by Vito Corleone. His smart brain and loyalty to the family are doubtless. He is not Sicilian but still appointed to be consigliere.

4.1.3.2.6 Kay Adams

She is married to Michael Corleone and they have son after the marriage. She is an important person for the main character's life but she is never allowed to know just for a little of family business.

4.1.3.2.7 Luca Brasi

He is Vito Corleone's right-hand man who is fiery, frightening, and loyal to the Corleone family but then gets killed by Solozzo in a bar.

4.1.3.2.8 Clemenza

He is family assistant and the one who supplies gun for Michael Corleone when he is going to kill Solozzo and McCluskey.

4.1.3.2.9 Tessio

He is also an assistant to Vito's family but in the end he becomes betrayal and gets assassinated by Michael's men.

4.1.3.2.10 Don Barzini

He is a rival gangster and the one who is behind the killing of Sonny Corleone. He is killed on the day of Michael's godson's christening by one of Michael's men.

4.1.3.2.11 Virgil Solozzo

He is killed by Michael in the Italian restaurant after making an attempt to kill Vito Corleone in the consequence of getting rejected with his drug business proposal.

4.1.3.2.12 Carlo Rizzi

He is Connie's violent husband. Michael suspects him of approaching Barzini and organized the killing of Sonny after he gets beat up brutally in the street for his violence towards Connie.

4.1.3.2.13 Don Tattaglia

He is another rival gangster of Corleone family who is shot by machine gun by Michael's man when he is in bed with his girlfriend.

4.1.4 Setting

4.1.4.1 Setting of Place

The most story line of this movie tells the audience that movie is set in New York City. The first scene to remember in the film is when Corleone's

family holds Connie's wedding party at their house. Many others can be recognized as there is sign on each building such as Radio City Music Hall (when Michael goes out for dating with Kay Adams), Best&Co (when Michael and Kay goes for Christmas shopping), Louis Italian restaurant (when Michael meets Solozzo and McCluskey), Jack Dempsey's Restaurant Broadway Bar (when Michael gets picked up by Solozzo and McCluskey).



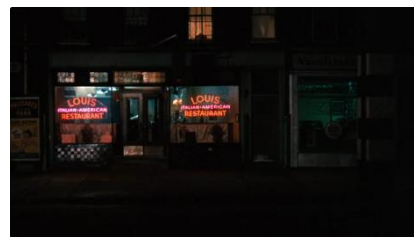
Picture 12. Corleone family house
(00:07:31)



Picture 13. Radio City Music Hall
(00:46:16)



Picture 14. Jack Dempsey's Restaurant
(01:21:50)



Picture 15. Louis Italian Restaurant
(01:24:15)



Picture 16. El Rancho Vegas
(02:19:47)



Picture 17. Woltz International Pictures
(00:27:38)



Picture 18. Best & Co
(00:40:20)

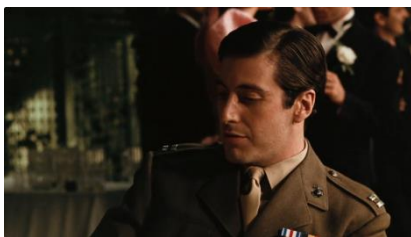


Picture 19. Sicily Italy
(01:49:30)

Other than those mentioned, there are also scenes that are not located in New York City, such as Woltz International Pictures (Los Angeles, California), El Rancho Vegas (Las Vegas), and also Sicily (scenes when Michael drinks in Bar Vitelli and when he gets married with Sicilian woman at church).

4.1.4.2 Setting of Time

The time being which is set in this movie is around the mid until late of 1940s since Michael Corleone is said to be just getting home from being nation soldier in the World War II.



Picture 20. Michael returned from World War II (00:19:59)

4.1.4.3 Setting of Society

If seen by the characters in this movie that are mostly from mafia family, it explains that the setting of society of this movie is immigrant class, to be precise, Italian American.

4.2 Extrinsic Aspect

4.2.1 Analysis of Factors Influencing Vito Corleone Family in Maintaining Prosperity

Here is the analysis of factors influencing Vito Corleone family in maintaining their prosperity that is based on Max Weber's theory of social class written in Gerth and Mills' book entitled *From Max Weber: Essays in Sociology* (1946).

1. Power

Weber identified power in general as the chance of a man or of a number of men to realize their own will in a communal action even against the resistance of others who are participating in the action (Gerth and Mills, 1946:180). It reveals on Picture 21 and 23, when Vito Corleone guaranteed to make a Hollywood producer to do what he wanted him to do.



Picture 21. Vito promises Johnny



Picture 22. Johnny being hopeless

(00:24:39)

(00:24:44)



Picture 23. Vito shows his power

(00:24:49)

Vito Corleone : You look terrible. I want you to eat.
Rest, and in a month this Hollywood big shot will give
you what you want.

Johnny Fontane : It's too late, they start shooting in a week.

Vito Corleone : I'm going to make him an offer he can't refuse.

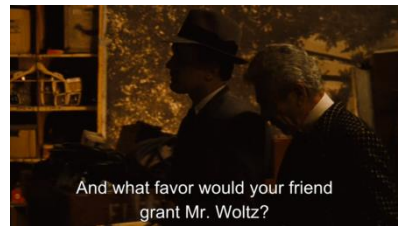
(*The Godfather* (1972), 00:24:35-00:24:49)

Don Corleone feels bad for Johnny who is now an outcast in the industry and acts like a loser in front of him. So, as his Godfather who has always been taking care of him since the early days of his career, Don Corleone asks him not to worry a thing about this Hollywood movie project. Don Corleone once again makes himself a person to rely whenever the hardship comes. He feels confident with his power in his hands which can impose his will to others even though it gets refusal. It is his pleasure to do others favors as long as their friendships are offered and they do not hurt his pride as Godfather. The phrase "I'm going to make him an offer he can't refuse" is a memorable line from this movie because it has been said three times throughout the story and it really represents the power that Vito Corleone has.



Picture 24. Tom asks Woltz

(00:28:30)



Picture 25. Asking about the offer

(00:28:40)



Picture 26. Tom confronts Woltz

(00:28:45)

Tom Hagen : I was sent by a friend.

This friend would give his friendship to Mr. Woltz, if Mr. Woltz would grant us a favor.

Woltz : Woltz is listening.

Tom Hagen : Give Johnny the part in that war film you're starting next week.

Woltz : And what favor would your friend grant Mr. Woltz?

Tom Hagen : He could make your future union problems disappear.

And one of your stars has just moved from marijuana to heroin.

Woltz : Are you trying to muscle me? Listen, you son-of-a-bitch!

Let me lay it on the line. Johnny will never get that movie!

(*The Godfather* (1972), 00:28:19-00:28:59)

The dialogue above is another example of power which can bring someone's will into reality even though it is opposing to other's defense. With his power, Don Corleone always finds a way to dominate others. That is just how

power works for The Godfather. In addition, we know that Hollywood producer, Mr. Woltz, refused to give Johnny Fontane a role in his movie. Although then Tom Hagen was invited to his house for a dinner, he was still not interested in Tom's offer. He is a man full of pride thinking that he is more powerful than Vito Corleone even though each of them works in different area. Making it like he was indifferent, Tom Hagen, according to Vito Corleone's order, killed Woltz's beloved horse and put it beside him when he woke up as the gift for abandoning Vito's request. This can be understood as threatening and also warning for Woltz that Vito Corleone has his own power he cannot defeat no matter how influential he is in the industry.



Picture 27 Woltz and his horse
(00:30:33)



Picture 28 Waking up with blood
(00:33:53)



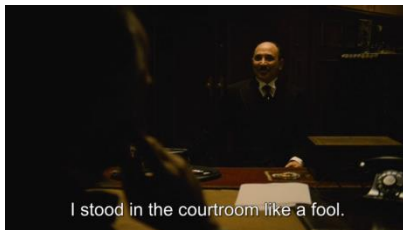
Picture 29 Horse's head in bed
(00:34:01)



Picture 30 Woltz screams
(00:34:07)

2. Social honor

Weber also regarded that power is not the only basis of social honor. Power and honor require a guarantee from legal order as legal order is an important additional factor to expand power and honor even though it is not always secured. Often political or economic power is concerned with the need for social honor or prestige as its basis (Gerth and Mills, 1946:180).



Picture 31. Bonasera feels unfair
(00:03:21)



Picture 32. Bonasera being mad
(00:03:25)



Picture 33. Asking for justice
(00:03:31)

Bonasera : I went to the police like a good American. These two boys were brought to trial. The judge sentenced them to three years in prison, but suspended the sentence. Suspended the sentence! They went free that very day! I stood in the courtroom like a fool. Those two bastards, they smiled at me. Then I said to my wife, "For justice, we must go to Don Corleone".

(*The Godfather* (1972), 00:02:59-00:03:31)

Amerigo Bonasera, an old friend of Don Corleone's, comes to him asking for help as he received unfair treatment from sexual assault that two American boys had done to his daughter. He initially did not believe in power Don Corleone has got, or rather did not want to involve himself in debt towards The Godfather. While he had been living his life believing there would have been good if he had been a good American, here comes the time that he realizes there is something he cannot get from America no matter how hard he tried to adapt himself in it. So, it is only a matter of time until he comes to Don Corleone to do his favor as he is now aware of what Don Corleone's power can do against legal order.



Picture 34. Assigning the job 1
(00:12:39)



Picture 35. Assigning the job 2
(00:12:45)

Tom Hagen : Who should I give this job to?

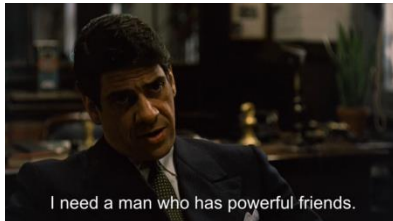
Vito Corleone : Not to our paian.

Give it to a Jew Congressman in another district. Who else on the list?

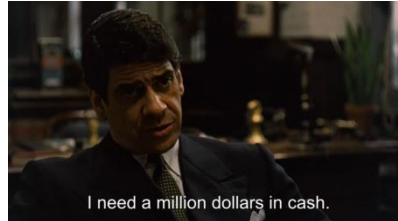
(*The Godfather* (1972), 00:12:39-00:12:45)

Vito Corleone strives for power so he struggles for gaining social honor. Social honor of Vito Corleone is very influential in politics as shown in picture 35. It agrees with Weber's words that social honor becomes basis of political or

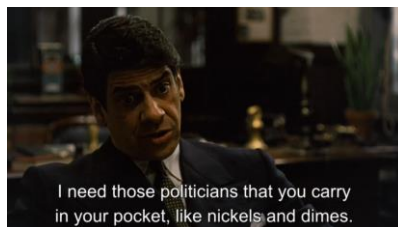
economic power. It also points out that Vito Corleone has power and access to National Legislative Body.



Picture 36. Solozzo asks for help
(00:36:14)



Picture 37. Solozzo asks for money
(00:36:16)



Picture 38. Solozzo asks for protection
(00:36:19)

Solozzo : Don Corleone. I need a man who has powerful friends.
I need a million dollars in cash.
I need those politicians that you carry in your pocket like nickels and dimes.

(*The Godfather* (1972), 00:36:08-00:36:19)

Solozzo's business that he thinks is very prosperous and results in a huge amount of money, anyhow, the business requires some guarantees from the legal order Don Corleone holds. The fact that Solozzo comes to Don Corleone to ask for protection proves that Don Corleone has one thing that Solozzo does not have although both of them have power. It agrees with Weber's statement that often

political or economic power is concerned with the need for social honor or prestige as its basis.



Picture 39. Vito asks for opinion

(00:35:20)



Picture 40. Tom argues

(00:35:38)

Tom Hagen : He's known as a top narcotics man.

Vito Corleone : Santino, what do you think?

Santino Corleone : A lot of money in that powder.

Vito Corleone : Tom?

Tom Hagen : Yes. There's more money in narcotics than anything else.

If we don't get it, somebody else will, maybe the Five Families.

With that money, they can buy more police and political power.

(*The Godfather* (1972), 00:35:18-00:35:38)

When Don Corleone asks Tom Hagen what he thinks about drug business Solozzo is proposing, he admits without doubts that there will be so much money in that more than any other business could offer. With that money, they can do whatever they want. Furthermore, it also can gain them more power. No wonder if Tom Hagen thinks drug business may be a brilliant chance to strengthen their defense as he knows that the Five Families must be in line competing to take over

the business. Whichever family who goes for it, they absolutely will get more points than the others.

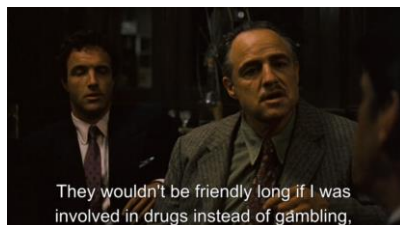
“Man does not strive for power only in order to enrich himself economically. Power, including economic power, may be valued ‘for its own sake’. Very frequently the striving for power is also conditioned by the social ‘honor’ it entails” (Gerth and Mills, 1946:180).



Picture 41. Turning down offer
(00:37:37)



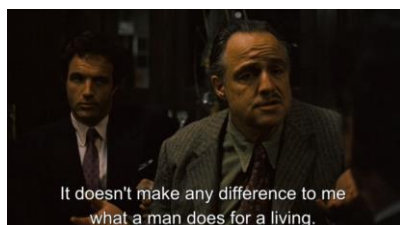
Picture 42. Vito's arguments 1
(00:37:44)



Picture 43. Vito's arguments 2
(00:37:49)



Picture 44. Vito's arguments 3
(00:37:53)



Picture 45. Vito's arguments 4
(00:37:59)



Picture 46. Vito's arguments 5
(00:38:04)

Vito Corleone : I said that I would see you because I heard you were a serious man to be treated with respect. But, I must say no to you. And I'll give you my reason. It's true, I have a lot of friends in politics. They wouldn't be friendly long if I was involved in drugs instead of gambling, which they regard as a harmless vice, but drugs is a dirty business. It doesn't make any difference to me what a man does for a living. But your business is ... a little dangerous.

(The Godfather (1972), 00:37:24-00:38:04)

For Don Corleone, social honor is worth more than economic value so that he refused to relinquish social honor in his hands, like “connection” and faith of people from the legal order such as police, politicians, and judges for the sake of those huge amount of money offered by Solozzo in drug business. He realizes drug business is such a dirty and dangerous business as it can destroy one's reputation. He does not want to break the trust he has got from the legal orders as he has struggled to achieve his power along with social honor. So, he says “no” to Solozzo to keep his family business in the right track and not affected by other dangerous business that does no good for a long term.

3. Social order

“The way in which social honor is distributed in a community between typical groups participating in this distribution we may call the ‘social order’” (Gerth and Mills, 1946:181).



Picture 47. Talking about consequences

(00:54:07)



Picture 48. Arguing with members

(00:54:14)

Santino Corleone : Well, Tom, you're a consigliere. What do we do if the old man dies?

Tom Hagen : If we lose the old man, we lose the political contacts and half our strength.

The other New York families might support Sollozzo to avoid a long war.

(*The Godfather* (1972), 00:54:02-00:54:14)

Vito Corleone has struggled for years so that his family is now in the most honorable place in his community. The social order he holds within the community is in danger to fall out because his power is getting weakened as his physical condition is worsened.



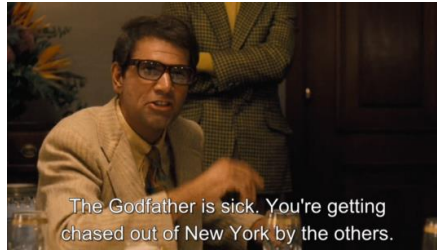
Picture 49. Moe being cynical

(02:24:12)



Picture 50. Looking down on Michael

(02:24:14)



Picture 51. Mocking Michael

(02:24:16)

Moe Greene : Yes. First of all, you're all done.

You don't have that kind of muscle anymore.

The Godfather is sick. You're getting chased out of New York by the others.

Do you think you can come to my hotel and take over?

(*The Godfather* (1972), 02:24:12-02:24:23)

Corleone family is starting to be disrespected by the rival. In a community, there is always order that allows the members to have certain ranking. What Moe Greene said in Picture 49, 50 and 51 indicate that social order of Corleone family is getting ruined since the influence of Corleone is getting weakened in the sphere of Five Families. Knowing that Don Corleone is not in a good state, Moe Greene is not afraid anymore to show his rude attitude. He feels like he can win over Corleone family when Michael Corleone comes to buy his casino business as for him Corleone family is not as powerful as it is without Don Corleone involvement. He tries to talk to Michael Corleone that their glory is coming to collapse along with the change of social order within their community. Among the Five Families, too, Corleone family is no longer considered as mighty as they

were. With the absence of Don Corleone, the family is facing the biggest crisis in their journey.

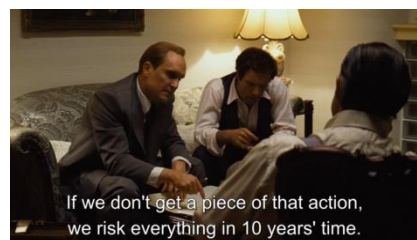
4. Class situation

Weber stated that the concept of class: that the kind of chance in the market is the decisive moment which presents a common condition for the individual's fate (Gerth and Mills, 1946:182).

“Class situation is, in this sense, ultimately ‘market situation’”. (Gerth and Mills, 1946:182)



Picture 52. Concincing Vito 1
(00:35:45)



Picture 53. Convincing Vito 2
(00:35:51)

Tom Hagen : Now we have unions and gambling, and that's great, but narcotics is the future. If we don't get a piece of that action, we risk everything in ten years' time.

(*The Godfather* (1972), 00:35:45-00:35:51)



Picture 54. Mafia families conference 1
(02:08:38)



Picture 55. Mafia families conference 2
(02:08:44)

Vito Corleone : Because I believe this drug business will destroy us in the years to come.

It's not like gambling or liquor or even women, which is something most people want.

(*The Godfather* (1972), 02:08:38-02:08:49)

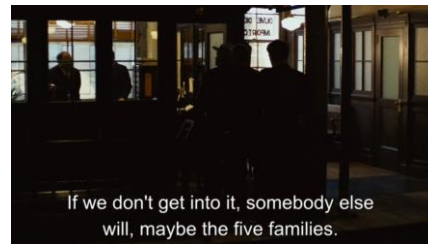
Since Five Families participate in the same class, consequently they are in the typical class situation and market situation as well. In turn, these will result the typical chance for some men participating in that class. In this case, owning gambling and liquor business with all consequences of market situation is common condition for class situation of Five Families. For years, the men participating in this class have mastered how to distribute goods to get income. It goes without saying since the Five Families have lived in this market situation.

5. Life chance

Weber argued that 'class situation' exists when these three conditions are fulfilled. First, a number of people have typical specific causal component of their life chances. Second, that component is portrayed exclusively by economic interests for the ownership of goods and income opportunities. Third, is portrayed under the conditions of commodity or labor markets. From these points, Weber interpreted class situation as the relationship between a person or a number of people and certain market that effects those people either in direct or indirect way. The concept of 'class' is referring to each group of people who is found in the same class situation. In other words, a class is a group of people with similar market or economic situation (Gerth and Mills, 1946:181).



Picture 56. Tom being persuasive 1
(00:35:29)

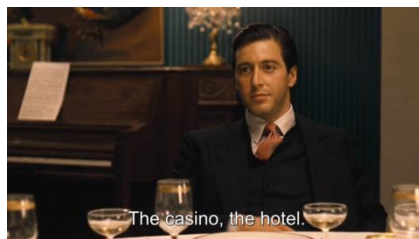


Picture 57. Tom being persuasive 2
(00:35:33)

Tom Hagen : Yes. There's more money in narcotics than anything else.

If we don't get into it, somebody else will, maybe the Five Families.

(*The Godfather* (1972), 00:35:29-00:35:33)



Picture 58. Offering business
(02:23:31)



Picture 59. Michael buys Moe out
(02:23:33)

Michael Corleone : The casino, the hotel. The Corleone family wants to buy you out.

Moe Greene : The Corleone family wants to buy me out? No, I buy you out.

Michael Corleone : Your casino loses money. We can do better.

(*The Godfather* (1972), 02:23:31-02:23:43)

As class is defined as any group of people that is found in the same class situation, as shown in the Five Families, it clearly depicts that they are automatically in the same class situation. With the same class situation, they are also having typical chance for supplying goods, for the sake of income, and

common specific component of life chance like economic interest in the possession of goods and opportunities for income.

Economic interest in the possession of goods and opportunities for income are seen in Picture 58 and Picture 59. As they are in the same class situation, they are figuring out the opportunities for income as a part of life chance which are usually very much in common. Casino as one of commodities of this class will always be taken over from one to another as it is form of life chance for income interest. The same thing goes with the drug business which is one of the commodities of this class. If someone in the class does not get the opportunities, the others will take it. This is the example of realization of life chance.

The Corleone family has tried so hard to stay on top. When the Godfather is in sickbed, the social order of Five Families automatically changes and they barely manage their reputation. However, Corleone family succeeds to save their lives from the fall and get back to their knees.



Picture 60. Michael talks about moving
(02:17:13)



Picture 61. Planning the future
(02:22:14)

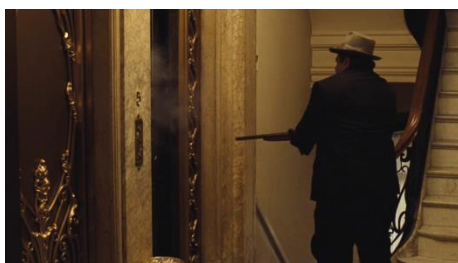


Picture 62. Selling the old business
(02:22:16)



Picture 63. Taking over casino and hotel
(02:22:20)

The idea of moving to Nevada is exactly reflecting that they are continuously searching for life chances. Michael Corleone who is now the head of family, comes to realize that their businesses in New York are dispersed. As the social order within their community has changed and Corleone family is not as forceful as before, Michael Corleone sets the plan to move the family business to Nevada. While Barzini and Tattaglia families are now in the lead, he is closing the old business in New York and starting the new ones in Nevada. In spite of that, Michael Corleone does not let his family move out for nothing. Before he officially leaves, he dispatches his henchmen to kill his rivals including Barzini, Tattaglia, and other betrayers.



Picture 64. Corleone's revenge 1
(02:40:44)



Picture 65. Corleone's revenge 2
(02:40:56)



Picture 66. Corleone's revenge 3
(02:41:07)



Picture 67. Corleone's revenge 4
(02:41:17)



Picture 68. Corleone's revenge 5
(02:41:27)

A series of quick and dramatic cutaway to multiple murders in a barbershop, in a massage parlor, at the revolving door of a hotel, in a motel room, and in the outside of a courthouse is the climax of *The Godfather*. It is this scene that makes Don Michael Corleone the true Godfather figure of the whole Corleone family, securing and taking back the power and reputation that his father had lost.

From the beginning of the movie, Corleone family is depicted as a wealth and successful family who has good fortune in everything that they do. Their prosperity is shown in the way Vito Corleone rule out the system for his benefit. It is not limited to the Hollywood producer only, but he can also lobby with legal order. The power of “power” is proven to be able to influence someone’s decision

even though sometimes it gets rejection, but Vito Corleone shows everyone that he is capable of making every single thing works as he wants. There is also social honor that Vito Corleone always holds onto in order not to lose trust from his “connections”. By possessing power and social honor, Vito Corleone shows that his family is very potent that prosperity is always with them.

Within mafia class, there is social order in which reflects the arrangement of power distribution. With that position, Corleone family proves that they have more power and better social honor than other families. As a matter of fact, that is surely a way to keep their prosperity secured.

Class situation allows everyone in the class to compete over a market or income sources. The struggle to seize certain market shows which member of class that is competent. As all of class members are in the same situation, they will have to prove which one is having the most prosperity.

Despite the fall that Corleone family experiences after Vito Corleone was shot down, Michael Corleone as his successor actively seeks for life chances. Even though it takes time and he has to move family business to another city in the end, he still shows everyone, especially other mafia families that he has taken back his family’s power and is continuing the track of their prosperity.

CHAPTER V

CONCLUSION

Among the mafia families who are all also Italian Americans, Corleone family proves to be the most powerful family. Even though the family faces many problems since the crash with Solozzo, they manage to overcome the hardships. Based on Max Weber's theory on social class, the writer mentioned the factors that help them to stay on top maintaining their prosperity. They are power, including economic and political power; social honor, social order, class situation, and life chance.

The line "I'm going to make him an offer he can't refuse" is quite enough to show how powerful Corleone family is. This family is recognized by their power not only by ordinary people, but also by other mafia families. When every other member of the class supports drug business, Corleone family chooses to hold on to their social honor they have already got. Through power that they hold, social honor that they have, social order that they occupy, class situation in which they are, and life chance that they own, they can possess freedom and prosperity.

Using Max Weber's theory for analyzing this struggle, the writer concludes that power is the main element that Corleone family has maintain their prosperity. Power, according to Weber, is an opportunity to dominate others that gives social honor. Power is not the only basis of social honor, but power and honor require a guarantee from legal order as legal order is an important

additional factor to expand power and honor even though it is not always secured. The same thing goes with Corleone family. Vito Corleone has proved that he is in another level compared to the other mafia families. He himself has power to rule the system and also hold the legal order to help him enhances his power. He has connections to politicians and judges that are the reasons why his mafia friend asks for his help with drug business.

Classes are a matter of power and how power is distributed. Individuals who are in the same class have similar class situation which was defined by Weber as the relationship between a person or a group of people and market. As they are in the same class situation, they also have the same life chance. That leads to them having resemblance of some factors that will strongly influence their life chances more or less in common. The ownership or non-ownership of property is one factor that affects life chances. The term 'class' refers to any group of people that is found in the same class situation. In this movie, there is "Five Families" which points to the biggest Italian mafia families that operate in New York. As they are in a similar situation, they participate in the same class situation. With the same class situation, they are having typical chance for possessing goods and opportunities for income.

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